The Shakespeare Newsletter

Vol. VI, No. 4 | *"Knowing I lov'd my books, he furnish'd me . . ."* | September, 1956

Oregon Festival Completes 16th Season
B. Iden Payne Directs Outstanding Cymbeline

An excellent company and outstanding direction has made success a habit at the Oregon Shakespearean Festival in Ashland.

An exciting production of *Richard* III, full of banners and pageantry, directed by Allen Fletcher opened the season on August 1. *Love's Labour's Lost* also achieved remarkable vitality under the same director. An excellently staged *Romeo & Juliet* directed by Hal J. Todd and a "best integrated production" of *Cymbeline* directed by B. Iden Payne were also widely hailed. Alfred Frankenstein of the *San Francisco Chronicle*, Dean of West Coast drama critics, had high praise for the entire venture.

As usual, there were no intermissions during the performances with the Fortune designed apron stage being used to the full extent of its capabilities.

Total season attendance of 19,816, was off by 427 from last year's record due to rain, bad weather, and a freak electrical storm during which a bolt of lightning plunged the theatre into darkness. Refunds and ticket exchanges had to be made. Nevertheless, the success of the season was evident in a 56% increase in California visitors and a 139% increase from other states and foreign countries.

7th San Diego Festival Entertains 14,000

An unusual *Midsummer Night's Dream* in which the fairy kingdom characters were Japanese Kabukis and the lovers modern dress military school students aroused comment and much interest at the 7th Annual San Diego National Shakespearean Festival this summer. Japanese music added to the oriental atmosphere. The play was directed by Peter Bucknell, formerly artist in residence at Carnegie Institute of Technology.

A traditional *Richard* II directed by Philip Hanson and Ben Jonson's *Volpone* directed by Resident Director Craig Noel rounded out the program. *Volpone* proved the most popular play of the season.

Pageants which included Queen Elizabeth and her Court, appropriate operettas, and morris dances were presented on the Green outside the theatre.

Old Vic Offering Four Plays in N.Y.C.

Britain's famous Old Vic Company is expected to receive a rousing welcome when it opens at the Winter Garden under the sponsorship of Sol Hurok on October 23.

With some of England's best directors, designers, and actors in the Company, N. Y. is due for its biggest and best repertory in many years.

Michael Bethall will direct *Richard* II in the premiere performance on Oct. 23. *Romeo and Juliet* under the direction of Robert Helpmann opens on Oct. 24, *Macbeth* (Mr. Benthall) on Oct. 29, and *Troilus and Cressida* under the direction of Tyrone Guthrie on Dec. 26.

Antioch Becomes First American Company To Present Complete Works In Repertory

With the fifth notable season of plays completed, Arthur Lithgow became the first American producer to present the complete works of Shakespeare in repertory. The ambitious project was begun in 1952 with the complete history cycle and subsequently included *Pericles* and *The Two Noble Kinsmen*. *I-II-III HVI* were made into one play.

The current season was especially remarkable in that two complete companies were enlisted to commute between the Antioch Area Theatre's regular stage on the college campus at Yellow Springs and the duplicate stage in the Zoo Amphitheatre in Toledo. The seven plays jointly produced by the two companies were thus seen in both cities.

Arthur Lithgow's direction of *King Lear* with Ellis Rabb in the lead resulted in a performance so powerful that Henry Hewes of *Saturday Review* called it "the best American production of the play in our time." Lithgow's *Much Ado* and *Hamlet* were among the most popular plays of the season.

David Hooks acquitted himself well in the direction of *All's Well* and *Love's Labour's Lost* considering that these plays are among Shakespeare's minor dramas. *Measure for Measure* was directed by Ellis Rabb and compared favorably with the versions given recently at the Stratfords in New York and Canada.

Reuben Silver's *Comedy of Errors* was very popular because of excellent clowning by Kelton Garwood, but there was objection to the debasing of the serious elements in the play.

Attendance of 34,998 was 2,500 short of last year's 37,500 with the rainiest season in five years held responsible for the decline. Over 9,200 saw the last two weeks of Grand Repertoire. At Toledo the total attendance was estimated at 25,000. About 170,000 have seen Shakespeare's plays during the unique series.

(See editorial on following page)

Greetings From Kent State University
Kent, Ohio

Once again the editor announces a new address and hopes that unavoidable changes in format or delays in publication will not disconcert the reader.

To free us from the burdensome task of maintaining accounts —we have found time to send renewal notices but twice in 5½years—our Chairman Professor Thomas F. Marshall has thoughtfully assigned to us a graduate assistant. Furthermore, addressograph mailing is a definite possibility.

No increase in the token payment of $1.00 per year is contemplated, but your continued cooperation, especially in the following matter, is earnestly entreated. We intend to put an expiration date on your addressograph plate. Because these plates are rather expensive to make and keep current, the editor urgently requests that every subscriber who even remotely suspects that his subscription is in arrears or about to go into arrears send in at least $2.00 to extend his subscription. No matter what the current expiration date, your account will be credited with the new payment. With a distant expiration date on a plate serving as a constant reminder of the currency of your subscription, a great part of our clerical burden will be lifted and we shall be able to devote our energies to increasing—wherever and whenever possible—thescope and usefulness of the Newsletter.

Many thanks for your past and present cooperation. A final word, the sooner we hear from everyone, the sooner we can get our new system started. May we hear from you soon?

Sincerely yours,
The Editor

NEW PELICAN ALL AMERICAN SHAKESPEARE

Alfred Harbage, General Editor of the new American Pelican Shakespeare announced publication of the series at the English Institute, Columbia University, on September 4.

In this paper "The American Pelican Shakespeare: Editing for Students and the General Public," Dr. Harbage declared that the general ideal was to produce a series of texts "scholarly but unacademic, conservative but courageous, elegant but cheap." The introductions were to be "informative, appreciative, non-controversial."

The fact that each of the editors of the individual plays is an American scholar has earned the title of *All-American Shakespeare* for the series. The four volumes now ready are *Macbeth* (Alfred Harbage, Harvard), *Coriolanus* (Harry Levin, Harvard), *Measure for Measure* (R. C. Bald, U. of Chicago) and *The Winter's Tale* (Baldwin Maxwell, U of Iowa).

The volumes are attractively bound and stitched for durability, printed in large type on non-yellowing Antique paper, and contain the individual editor's introduction and notes in addition to the Genera Editor's account of "Shakespeare and his Stage" and "Note on the Text". *Hamlet* RII, 1 and 2 HIV, and HV will be ready shortly.

Summer Shakespeare Festival In New York City Achieves Success In First Season

After almost two years of production in a church on New York's East Side, The Shakespeare Workshop branched out into a widely acclaimed N.Y. Summer Shakespeare Festival in the East River Park Amphitheatre.

Almost 25,000 saw *Julius Caesar* and *The Taming of the Shrew* which ran on Thursday and Friday nights from June 29 through Aug. 31. Both plays were remarkably well received by N. Y. critics and playgoers.

There was no admission charge at the open air theatre where forty-five talented Equity actors received no pay for entertaining an audience 90% of whom (as one critic claimed) had never before seen a live play. There was virtually no scenery but the actors were costumed according to the period.

The two-month program cost about $2000, most of which went for costumes and amplifying equipment. When the venture was almost foreclosed in late July producer Herman Levin of New York donated the $750 needed to meet expenses out-standing.

Joseph Papp, Managing Director of the project, is planning a campaign to raise $25,000 for a four play repertory next summer. Actors will then be paid the $40 Equity minimum and the plays will be toured to the parks of New York City. The Shakespeare Workshop meanwhile will continue its program throughout the winter at 729 E. 6th St.

News of the other major U.S., Canadian, and English Festivals is held over to the next issue to permit coverage in greater detail.

Kent State University Features Shakespearean Papers at English Conference

Dr. Louis B. Wright of the Folger Shakespeare Library is to address over 500 Ohio teachers who will convene on the Kent State University campus on October 12. Dr. Wright's address on "The Vitality of Shakespeare" will be followed by Shakespearean films and additional lectures by Dr. Charles Stanley Felver, "What Shakespeare Shall We Teach?", and Dr. Louis Marder, "The Relationship of Shakespearean Scholarship to the Classroom Teacher." Discussions will follow the papers.

The Shakespeare Newsletter
Published at Kent, Ohio
Editor and Publisher
LOUIS MARDER
Department of English
KENT STATE UNIVERSITY
Kent, Ohio
Entered as Second Class Matter at the
Six issues annually—Feb., April, May, Sept.,
Nov., Dec.—Annual Subscription $1.00
Post Office, Kent, Ohio

VI: 4 September, 1956

ANTIOCH AND THE FUTURE

Although attendance figures at most Shakespeare festivals dropped slightly this year, the future of the movement is still secure. What with the weather and TV, a small decline is negligible when the overall view is taken. Actually, a decline is often inevitable when dedicated producers seeking to present a wide variety of plays select by design some of those plays which by no stretch of the imagination can be considered popular works. Though we are not in a position to make up the loss in dollars we admire the integrity of the producers and trust that they will be remembered for their courage. A decline therefore is a sign of strength under such conditions. Producers know that there is an audience for all plays and do not expect the same audience at an *All's Well* as at a *King Lear*.

Only the commercial Broadway producers stand in fear in the Shakespeare industry. With the White way geared to "hit" or miss productions, anything less than a run of several months is considered a flop. But in repertory, such an impressario as Sol Hurok does not fear to bring a whole company across the Atlantic for a limited engagement. And American Festival producers talk in terms of the artistic triumphs of certain plays which are not attractive to the public.

But back to Antioch. As we go to press, the future of the Shakespeare Festival at Antioch is in doubt. Arthur Lithgow has completed the canon and there are strong voices urging a change to other plays. Arthur Lithgow cryptically tells us that we shall have "more classical theatre," but until a full report comes from a late October conclave there is none to predict the future.

When the meeting takes place, the college and drama officials will have the reactions of 1000 theatregoers to guide them. Responses to a special poll made on the campus indicate that about 700 called for more straight Shakespeare or Shakespeare and other classic plays. Another 125 called for non-Shakespearean classics. Modern stock was recommended by about 35. Among other suggestions, we have heard many in favor of a repetition of the popular history cycle.

It is not for us to say, although we urged it strongly at Antioch and Toledo, that a continuation of the Shakespeare Festival would be the best thing. That some of the local people should desire a change of fare is to be expected. We are concerned with the national picture and the broad general concept that somewhere some place, there should be a resort for Shakespearean plays. That the Festival which helped serve as an inspiration to the Shakespeare centers at Connecticut, New York, and Canada should end its role is, for us, unthinkable.

We hope that the syndics at Yellow Springs will find it fitting to continue offering the plays of Shakespeare, perhaps with other Elizabethan productions illustrating the age to greater advantage.

Information Please

Winifred F.E.C. Isaac, 110 Grove Lane, London, S.E.5, England, is collecting material for a biography of Sir Philip Ben Greet and would be grateful for information about visits of his companies performing Shakespeare's plays and "Everyman" in Universities, colleges, and schools in the U.S.A.

CURRENT BIBLIOGRAPHY

Harbage, Alfred, Theatre for Shakespeare, Toronto University of Toronto Press, 1955, pp. 118, $3.50 (The Alexander Lectures).

A brief, cogent, important, and we hope, influential criticism of the weakness of current "jaunty" and "frivolous" Shakespeare production and direction. Professor Harbarge supports the pleas for "a Shakespearean company committed to the idea of a completely qualified audience, so that *nothing need be done to alter or enhance the effects dictated by the script,*" (the italics are ours) and for a company whose "standards of personnel and performance [are] equal to those of the best symphony orchestras." The author investigates the effects for which the script calls both in staging and presentation and concludes with a proposal for a fully professional, publicly endowed company with the highest possible standards of *presentation* as distinguished from *production*. In "The Role of the Shakespearean Producer" reprinted from *Shakespeare Jahrbuch*, 1955, Professor Harbage inveighs against those who stand between Shakespeare and the audience. The author's essay on "Elizabethan Acting" from the 1933 *PMLA* is also reprinted.

The Thought & Culture of the English Renaissance, Edited by Elizabeth M. Nugent, New York, Cambridge University Press, 1956, pp. 703, $7.50.

A scholarly anthology covering the period 1481 to 1555 during which the Renaissance came to England. " . . . the English state was born . . . the English Church set up. The ancient universities were given new life and new foundations . . . , famous . . . grammar schools founded. Printing was introduced and the first English version of the Bible appeared." Over eighty authors are represented, many with more than one selection. The editors of the various sections have contributed almost seventy pages of introductory materials. These, together with the informative biographies of each author, make this a literary history as well as an anthology of the period. The volume covers the Tudor humanists, grammars and grammarians, politicians and economists, doctors and medicine, sermons and the church, chroniclers and historians, and writers of romances and tales. The Latin throughout the text is translated, footnotes give useful glosses, extended editorial notes are at the end of the volume which also has an eight page bibliography of secondary readings and an index.

An Old Custom

According to a little item in the *Stratford-upon-Avon Herald*, Abigail Adams, wife of the first American Minister to the Court of St. James after the Declaration of Independence, may have been the first American visitor to the Shakespeare Birthplace. In 1785 she wrote, "They showed us an old chair in the chimney corner where he (Shakespeare) sat. We cut off a chip according to the custom."

TIP FOR DIRECTORS: At Stratford-upon-Avon, Emlyn Williams told visitors of his first Shylock in 1922 at his county school in North Wales at the age of 16. His dress was designed by his mother and consisted of an old Paisley quilt with holes cut for his arms, his father's slippers and a turban evolved from a disembodied tea cosy. His beard was of wire and wool dipped in ink. And when he was sharpening his knife on the sole of his foot during the appropriate scene, the language mistress, sitting in the front row, leaned over and told him not to do that for "it will frighten the children. - *The Stratford-upon-Avon Herald*, April 27.

BEHIND THE ELIZABETHAN CURTAIN: In proposing a vote of thanks to the donors of books to the Birthplace Trust Library, Professor J. Dover Wilson declared that Shakespeare's plays constantly faced the student with closed doors. "Who knows what will be revealed in some document or letter which will throw new light on the age of Shakespeare?"

Webster, Margaret, Shakespeare Without Tears, New York, World Publishing Co., 1955, pp. 319, $4.50

When this book was first published in 1942 Mark van Doren called it "one of the best books written about Shakespeare in this century." Miss Webster's work is based on long experience with the living theatre and a desire to make Shakespeare popular to an audience which she feels often regards Shakespeare as a "boring cultural labor." She permits much more liberal use of the text than would Professor Harbage in his *Theatre for Shakespeare. The Comedy of Errors* at Antioch this summer most likely followed her precept: "[it] may be stylized to the limit of a director's invention and with all the extended artifice of music, ballet, and comedy tricks. So trimmed and graced and mercilessly cut, it may still serve as an hors d'oeuvre for the less sophisticated . . . " as indeed it did. Although Miss Webster seems to sanction whatever might happen by realizing that "the technique of directing is itself subject to every degree of personal idiosyncrasy," she warns the director "not to underrate the author or the audience" and against "mistaking novelty for penetration . . . , eccentricity for vitality." Attempts to make Shakespeare merely local or contemporary "can become precious and pretentious unless . . . used with discretion." When not used as dogma on the one hand or as a pretext for complete freedom of interpreting on the other, and when tempered with the reasoning of Professor Harbage's book, this is a valuable addition to every Shakespearean's library.

The Portable Elizabethan Reader, edited by Hiram Hayden, N. Y., The Viking Press, 1955, pp. 688, $1.25 (Viking Portable Library).

For those who are "all inquisitive after News, new Books, new Fashions, new Law, new officers, . . . new Elements, . . . new Heavens, and Hells, too," (the quotation is from Gabriel Harvey's letter to Spenser in the 1580's), and for Elizabethan attitudes to song, women, religion, court, learning, the nature of man, new discoveries, and what have you, here is a valuable and inexpensive classified anthology of 132 works by 40 representative authors. The editor's 36 page introduction to Elizabethan thought surveys the "theatre of life" — the stage on which the Elizabethan man cast his walking shadow.

The Champ Awaits a Challenger

Redmond O'Hanlon still reigns as supreme expert on the $64,000 Challenge TV program. After winning $16,000 last summer, our N. Y. C. Patrolman was challenged by a N. Y. Fire man who *almost* gained the crown.

Both successfully answered their $1000 question on April 8. Van Outryve named the Shakespearean play with two parts and O'Hanlon the play with three parts. On the $2000 question O'Hanlon slipped by giving Polonius as the father of Desdemona, but the error went unnoticed! The challenger correctly named the father of Ophelia.

For $4000 O'Hanlon quickly gave the play and disguises of Portia, Julia, Viola, and Rosalind while the Fireman could give but one.

When O'Hanlon's error was discovered after the show, Van Outryve was declared winner with the provision that O'Hanlon come back as challenger.

On July 22 the new challenge began at $1000 with Van Outryve given the name of the play and the man who married Katherine, and O'Hanlon telling who married Claudius in the appropriate play. For $2000 Van Outryve correctly identified the quotation "Never shake thy gory locks at me . . . " and O'Hanlon did the same for "Who steals my purse steals trash."

The names of Lear's three daughters and their husbands brought both contestants to the $4000 mark. The $8000 query brought the crown back to O'Hanlon who without difficulty recalled the seven degrees of lying in *As You Like It*.

O'Hanlon eargerly awaits a new challenger!

STUDIES IN SHAKESPEARE BIBLIOGRAPHY

I. B. Cauthen, Jr., University of Virginia

The current volume of *Studies in Bibliography* (University of Virginia, 1956) contains six articles of commanding interest to Shakespeareans. They range from specific studies of quartos of Shakespeare's plays to approaches to textual and editorial problems. Because of the difficulties of condensing these highly technical articles, only the problems confronted and the conclusions offered can be cited. But certainly no editor — or even professor or the well-grounded reader — can afford to overlook the continuing expansion of our knowledge of Shakespeare's printers which bibliographers are furnishing us through journals such as SB.

If these articles contain a theme, it might well be that suggested by two of the writers, Philip Williams and Alice Walker — that any modern editor of Shakespeare has to know a great deal in general and in detail about the canon of Shakespeare's works. It hardly makes a man now a competent editor who has attacked only the problems of editing one play of Shakespeare: to cite Dr. Williams, "those editors who, like Dover Wilson and Peter Alexander, have worked their way through the texts of many plays have each been able to make important contributions that might have been beyond the scope of the editor of a single play . . . . To make deductions about (the folio editor's) editorial practices on the basis of the study of a single play is almost useless." And Dr. Walker even expands the field: "When an editor has settled the substantive readings of his text," she writes, "taking into account what can be deduced about the copy, the compositors who set it, and the proofreading (if any), he is not nowadays out of the wood." He must also bring to his editing a knowledge of phonology or be severly handicapped; he must have an intimate knowledge of the "conventions in printing-house spelling during the thirty year between the publication of *Venus and Adonis* and the First Folio . . . " It is indeed enough to make the editor who desires to produce a good text, not simply another text, despair. And yet there is hope: the study of the quartos, the folios, and their printers has so greatly extended our knowlege, even of seemingly useless minor matters, that a more accurate edition of Shakespeare than any we now have is certainly a possibility.

New Approaches to Textual Problems in Shakespeare

Philip Williams

The late Philip Williams, in a paper read to the English Institute before his death and here published as the lead article emphasizes the necessity of the study of Shakespearean compositors and the promise that such a study gives to textual problems. He does not concern himself with the methods of identifying these compositors, but rather he examines "some of the implications of compositor analysis and related bibliographical techniques for the texts of Shakespeare"; and he confines himself to the plays in the 1623 Folio that were set from manuscript rather than from printed copy. By a study of the compositors of these plays, he declares, we can sometimes detect certain features of the manuscript that are preserved, even inadvertently, in the printed copy. For example, 1 *Henry* IV, set from some kind of ms. copy by Compositors A and B, varies within itself in the scene division of different acts and in the spelling of character's names. E. g., in Acts I and II *Burgundy* is invariably spelled with a *d* by Compositor A; in Act III it is spelled *Burgonie* by the same compositor. Likewise, "Compositor A consistently spells the name *Puzel* for the eighteen times that it occurs . . ." in Acts I and II. "But in Act III he invariably spells it *Pucell* . . . . Because the change is not due to a shift of compositors, and because Compositor A was literal in such matters, it is safe to conclude that the change represents a spelling change in the manuscript." Thus, Dr. Williams points out, there was a change in the ms. at the beginning of Act III and the copy was "certainly heterogeneous."

SOME EDITORIAL PRINCIPLES With Special Reference To Henry V

Dr. Alice Walker

Dr. Alice Walker's article, a companion piece to Dr. William's, again demonstrates "how compositor analysis contributes towards the solution of editorial problems in Shakespeare." She does not propose to suggest which readings in *Henry* V require emendation, but to show how answers to a few important questions can be found through such analysis.

The basic question, she believes, about texts is "the amount and kind of corruption we may expect to find in good substantive texts." Two things determine this corruption — (1) the character of the copy, and (2) the kind of care taken in the printing. The kind of confidence felt earlier in the century has now been shaken: then it was thought that a differentiating bewteen good and bad quartos, along with a familiarity with the secretary hand, was about enough; for now we know mistakenly, editors assumed that a reasonable care had been taken over proof-correction which insured against omissions and interpolations, anticipations and recollections. But Dr. Hinman has clearly shown that Jaggard's "preoccupation, throughout the Folio, was with typographical blemishes and not with fidelity to copy." Thus the character of the compositors who set the type has become as important as the character of the copy itself.

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Basis For Emendations

What we can learn about the compositors, the press-work, and the proof-reading, must be used by the editor as a basis for emendations which are consistent with the kind of transmission of text that he postulates. Thus Miss Walker refers a list of fifty-odd editorial emendations in *Henry* V to the "stints" of the two compositors and thus shows "what types of error an editor should be on the watch for and where the greater number of one type of error or another is likely to be." In Compositor A's stint, for example, there are "certainly 7 instances of misreading," perhaps even somewhere between 8 and 16; in Compositor B's stint, the number of misreadings lies between 2 and 7. "This means that between 10 and 23 out of 52 certain errors were misreadings" as opposed to other varieties of errors such as letters added or omitted, repetitions, assimilations, anticipations, and the like—errors that Compositor B is more prone to make than his fellow. "The point I want to make," Dr. Walker writes, "is the general one that a start from the indubitable errors, analysed on a compositor basis, makes it easier to judge which of the many emendations that have been made, or suggested, is warranted on the evidence; and, as one of the main tasks of an editor today is that of separating the grain from the chaff in three centuries of critical opinion, it is important to have some systematic means of winnowing."

Other Editorial Problems

Beyond this process of winnowing, an editor must attack the problem of the appearance of a better reading in one of his inferior texts; such a dilemma does not call for the rejection of the "manifestly superior" reading, according to Dr. Walker, if it can be resolved by an examination of what the compositor's errors reveal. For example, we now know that Compositor B had the unfortunate habit of trying to memorize more than he could reproduce accurately; therefore, when the superior Quarto reading occurs during B's stint at setting the Folio, the editor has freedom of choice in his selection. If the editor does not, Dr. Walker insists, he is abandoning his literary values.

Moreover, an editor must also have knowledge of other Folio texts, set by the same compositor about the same time, in order to have a check on his findings. As an example, Dr. Walker cites what can be learned from the Folio *Richard* II which can be applied to *Henry* V: the picture emerges that Compositor A took greater care and thus "we may be right in finding twice as many errors in B's work as in A's in *Henry* V." The problem, of course, is that the compositors, particularly B. "altered the features of their copy very considerably and, although it seems fairly clear what the designs were, very few were executed consistently."

Dr. Walker concludes on the note already cited from Dr. Williams' article: "an editor today cannot afford to take the risk of concentrating on one text. He needs to be familiar with the whole canon, so that he can work on comparative lines, for the reason given at the outset of this article: that Jaggard's failure to correct proof with copy is a factor that textual critics of the present century have not systematically reckoned with; it undermines conservative editorial policy, since fidelity to a Folio text may be no virtue but merely the condonement of vicious errors, and it complicates more than need be the problem of transmission. The elimination of compositors' errors requires attack from within, on the lines suggested with reference to the indubitable errors in *Henry* V, and from without, by relating what one text has to contribute to the elucidation of another . . . ."

(To be Continued)

COMPLETED DISSERTATIONS

Edited by
Jack R. Brown, Marshall College

James Joyce's Use of Shakespeare in "Ulysses," William M. Schutte, Yale University, 1954, pp. 340.

From the mass of Shakespeare material in *Ulysses* which Dr. Schutte has catalogued, he develops the thesis that Stephen's Shakespeare is "woven in his own image" and that the unliterary Leopold Bloom is, ironically, "one who fulfills all of the qualifications he [Stephen] has set up for a creator of literary masterpieces." Brandes, Lee, and Harris, three late 19th century interpreters of Shakespeare, were evidently well known to Joyce, for of seventy-five "facts" about Shakespeare and his times included in *Ulysses*, sixty-four are apparently derived from one or more of these writers. Stephen's (and Norris's) theories about the close relationship between Shakespeare's life and his work are not Joyce's; instead, Dr. Schutte concludes that Stephen's Shakespeare is a distortion of fact to make him fit the disturbed modern world, for it is apparent that Bloom, "instead of being the master-spirit of his age, is an ineffectual putterer." Stephen's erroneous methods in analyzing Shakespeare are thus used to emphasize Joyce's own esthetic theory that an author's personality must be refined out of a work of art. Similarly, Joyce is seem to be critical of Stephen's theory that the literary artist must disassociate himself from the world of affairs.

The scene at the National Library in which Stephen lectures the three librarians on Shakespeare is the heart of the Shakespeare matter in *Ulysses*. Dr. Schutte consequently examines the personality of each of the librarians, Lyster, Best, and Eglinton, in some detail. The dissertation also includes a discussion of Shakespeare in Dublin and an analysis of some current Joyce criticism. The appendix contains a more complete listing of Shakespeare quotations and allusions in *Ulysses* than has yet appeared in print. References are found to twenty-eight of the plays, to the sonnets, and to other poems.

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Shakespeare's Presentation of Love in Romeo and Juliet, Antony and Cleopatra, and Troilus and Cressida, Franklin M. Dickey, University of California, Los Angeles, 1954, pp. 359.

"Love doth much mischief." In all three of the plays examined, Shakespeare illustrates the common Renaissance doctrine that an excess of love is a fatal weakness, leading to inevitable destruction. Passion begets passion, and Romeo, Antony, and Troilus are seen as victims of that unlawful degree of fondness which at first un-mans and then leads to violence. "The outcome of each of these three stories hinges on what to the Elizabethans were recognizable transgressions of the moral law."

Romeo and Juliet, Dr. Dickey argues, are doomed, not by fortuitous circumstance, but by hate and love. Romeo, a comic victim of love in the early scenes, is at the end a true tragic hero whose fate "demonstrates the awesome misery which follows unleashed passions." *Antony and Cleopatra*, instead of being a romantic idealization of love, was meant by Shakespeare as a demonstration of the destructive power of lust. *Troilus and Cressida* exhibits lust masquerading as love. In this play, Troilus, Achilles, and Paris are all examples of the Renaissance belief that excess passion first produces effeminacy and then a destructive series of passionate actions. In all three plays Shakespeare is seen to be consistent with medieval and Renaissance thought on the matter of love: "passions are punished by more passions."

Two Restoration Adaptions of Shakespeare's Plays: "Sauny the Scot; or The Taming of the Shrew" by John Lacy and "The History and Fall of Caius Marius", Thomas Otway's Appropriation of "Romeo and Juliet", Joseph Edward Spring, University of Denver, 1952, pp. 416.

Dr. Spring's dissertation is in a sense a supplement to Hazelton Spencer's *Shakespeare Improved*. The two plays selected for study were chosen because they proved the most popular of all new plays made from Shakespearean originals. *Sauny the Scot* enjoyed continued popularity until replaced by Garrick's *Catharine and Petruchio* in 1754. Major alternations from Shakespeare include the use of prose instead of poetry, deletion of the Induction, the expansion of the role of Grumio into the new title part, and an exaggeration of the battle of the sexes. In *Caius Marius* Dr. Spring finds a three-fold combination of elements: the play is "predominantly Plutarchan, secondarily Restoration, and remotely Shakespearean." Restoration politics help to account for the "Royalist caricature of Shaftesbury." Otway's personal affairs, particularly his poverty and his relationship with the actress Elizabeth Barry, are significant influences on character, plot, and diction. The coupling of characteristics of the herioc drama with a new interest in "pity--padding" reveals *Caius Marius* "as a pivotal work in the evolution of Otway's style as a connecting link of two traditions of British drama."

Disserations & Work in Progress

Edited by
William White, Wayne State University

Character Foils in Shakespeare's Comedies and Histories. Lloyd A. Hanawalt. Pennsylvania State University. Director: Professor T. D. Bowman. Completion date: January 1957.

This thesis is a detailed character analysis of twenty-five Shakespearean comedies and histories. All cases are observed and interpreted, however far-reaching and profound or insignificant and superficial, in which Shakespeare sets off contrastively or comparably one character, or group, by another. All characters are considered in their multifarious ramifications of setting off equal or more important characters and being in turn set off by lesser characters, and these in turn by still others. A summing up, of course, will be made of Shakespeare's leading practices in the use of character foils.

THE ITINERANT SCHOLAR

Summer Lectures, Stratford-upon-Avon Summer School

At the 9th Annual Summer School, Stratford-upon-Avon, under the direction of John Garrett, Headmaster of the Bristol Grammar School, Aug. 21 to Aug. 29, 1956:

In greeting the teachers attending the "school," Glen Byam Shaw Managing Director of the Memorial Theatre stressed the importance of leading children to think of Shakespeare's works as "plays," and recalled his own "enlightened and remarkable teacher "who taught him to love and understand Shakespeare."

The Merchant of Venice

John Garrett, Headmaster, Bristol Grammar School

The Merchant of Venice has been "bedevilled by people who insist on seeing it as a pro or anti-semitic tract." The director who "saw in this play a piece of anti-Semitism soon ran into trouble. We were not meant to feel *sympathy* with Shylock, perhaps, but certainly *compassion* for his dilemma. In the great speech "Hath not a Jew eyes?" Shylock was speaking to our hearts and Shakespeare was walking a razor-edge of comedy and tragedy. It might be said, indeed, that a comedy character had no right to bludgeon our hearts with such questions. It was as though inspiration took over there, and Shakespeare, having begun to write Shylock as a creation of a Renaissance Englishman, finished it as the creation of Shakespeare the artist."

Neither Shylock nor Othello are meant to exemplify race or color problems. They are men first. *The Merchant of Venice* might be called Shakespeare's problem play — a comedy with a main character who is a villain. To make him stumble off the stage as a wronged hero makes nonsense of the unity of the play. Where should our sympathies lie? Nevil Coghill's solution is offered: *The Merchant of Venice* is an allegory of justice and meryc, with "legalistic justice" opposed to "merciful charity" and with the conclusion that God could be absolutely just and absolutely merciful, but that mortal man must compromise." Antonio and friends equal the New Testament while Shylock equals the Old Testament. However, the characters are highly individualistic. Whether the allegory is grasped during, after, or not at all, one leaves the play "with a feeling of having assisted at a full and unified act of creation, "with a kind of wisdom in its pleasure".

Shakespeare and the Dramatic Critics

Norman Marshall, Director and Author

Unlike continental Shakespeare, the English method of performing Shakespeare has never been dictated by professors or scholars. In Germany the approach was academic and the traditional approach guarded by the professors. In France Shakespeare went from the moralist professors to the dramatic critics who demanded nothing but theatrical excitement. In England the gap between scholar and critic has narrowed so that other factors besides music, spectacle, and "great performance" are sought. It is regretted that the desirable speed and naturalness in performance has deteriorated into the "fashionable scamper and gabble." Unfortunately, too many actors have been convinced that "to speak musically was to be a ham." Shaw said, the dramatic critic should be "above all else, a sympathetic reporter." Critics should be impressionists rather than analysts. They should not attempt to inculcate method, but "to praise results, to evaluate pleasurable impressions."

For Souvenir Hunters

If you should happen to find a walking stick with a silver band inscribed with the initials "W.S. - 1616" don't assume that it was Shakespeare's. Many such were produced in the late 19th and early 20th century as Shakespearean souvenirs.

Landmarks of Criticism

Marvin Felheim, University of Michigan

The Mythical Sorrows of Shakespeare

C. J. Sisson, The Shakespeare Institute

(Proceedings of the British Academy - London, 1934, pp. 45-70)

This lecture replies to three kinds of biographical "mis" interpretations of Shakespeare: (1) that of current German scholars who make the poet over as "a dour heroic figure of pure Nordic ancestry, the enemy of all Southern decadences, faithful to his Leader, the prophet of the new Germany"; (2) that of some English critics who see Shakespeare as "a fellow-sufferer from pessimism and disillusionment, a victim of 17th century blues"; (3) that of the romantics, past and present, to whom Shakespeare is "a man shaken by personal passion, moving from mood to mood, from optimism to pessimism and back again to resigned imperturbability." These mistaken views rest on four erroneous dogmas: (1) that the evolution of Shakespeare's personal life must be read into his works; (2) that dramatists write tragedies when their mood is tragic and comedies when they are feeling pleased with life; (3) that Shakespeare was so far a child of his own age that he faithfully reflected its spirit in his work; (4) that the spirit of the age was heroic and optimistic under Elizabeth, degenerating toward the end of her reign into the cynicism, disillusionment and pessimism which marked the reign of James I. Sisson marks the beginnings of biographical criticism with Malone's attempt to establish the chronological order of the plays; the next step was Coleridge's dividing of the plays according to the periods of their author's life; Hallam, Dowden and Brandes followed; Sisson attacks each in turn; in particular the myth of Shakespeare's melancholy dates from F. Schlegel.

Next, Sisson lists the bases upon which this "vast mass of authority has been built up": (1) the myth of 17th century blues grows out of 20th century melancholy; *but* the Elizabethans satirized melancholy and James actually brought peace and increased prosperity; (2) this or that play is imbued with a spirit of disgust; *but* this is a matter of personal taste (e. g., is the spirit of *Othello* to be found in Iago or in Desdemona?); (3) the last plays are evidence of a regained serenity and optimism; *yet* there is no consensus of critical opinion. Finally, Shakespeare *rose* to tragedy as it was the highest form of ltierature according to the beliefs of his age; he faced the problems of pain in evil in no spirit of petulance but with insight; he was an artist and poet, not a mere purveyor for the stage.

Stratford Visitors Increase

Over 215,000 visitors were admitted to the Shakespeare Birthplace last year, an increase of more than 10,000 over the previous year. The 173,000 that entered Ann Hathaway's Cottage was 4,000 more than in the previous year. The increases were attributed to the large number of visitors from abroad, especially the U.S.A.

County officials have recently increased the tax burden on the Birthplace Trust properties 198% drawing a strong protest from the Executive Committee chaired by Sir Fordham Flower.

Mr. Levi Fox, Director of the Birthday Celebrations Committee, the Birthplace Trust, etc., censured as "a fantastic travesty of facts, bristling with errors and irresponsible criticisms," the attacks made on the organization of the Birthday celebrations by an anonymous writer in the May issue of *The Diplomatist.*

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Digests of:

CRITICAL REVIEWS

Henry Alden, Librarian, Grinnell College

Nicoll, Allardyce (ed.) Shakespeare Survey 9. New York, Cambridge University Press, 1956. $3.75

"The *Shakespeare Survey*, rather better than most publications today, reminds us of the old humanistic ideal, 'Speak with the many, think with the few.' The eight articles of *Hamlet*, the central theme of this issue, vary from so technical a problem as 'Hamlet's "Sullied" or "Solid" Flesh' to 'Hamlet Costumes from Garrick to Gielgud', illustrated with thirty-six plates . . . Perhaps the most important and surely the most provocative . . . is Clifford Leech's 'Studies in Hamlet, 1901-1955.' Many of his judgments will command general agreement, in spite of his partiality for the Bradleians and the Freudians . . . His most surprising omission is the failure even to mention . . . Kittredge . . . The reviews in 'The Year's Contributions to Shakespearian Study' are as usual informative, scrupulously fair, and keenly discriminating."

Kenneth O. Myrick Shakespeare Q VII:2 (Spring '56) 252-6

Hennings, Elsa, Hamlet: Shakespeare's "Faust" Tragodie. Bonn, Bouvier, 1954. 9dm.

"This confused and ill-informed book presents two main theses: Montaigne was the principal 'source' for Shakespeare's plays, and *Hamlet* is thematically linked with the Faust tradition. The author . . . asserts that it was the poet's main intention to dramatize the Essays for the stage, a claim that is a factual as well as an aesthetic absurdity. The supposed affinity between *Hamlet* and *Faust* rests solely on the facts that Hamlet puzzles over the nature of the supra-natural world and that he has studied in Wittenberg . . . Hamlet's mental aberrations give the author occasion for dilettante excursions into psychiatry."

Lienhard Bergel Books Abroad XXX:3 Summer '56) 308

Meurling, Per. Shakespeare. Stockholm, Wahlstrom & Widstrand, 1953.

"In interpreting Shakespeare to Scandinavians, Herr Meurling adopts the biographical and historical approach . . . he makes frequent reference . . . to the major literary figures of modern Europe . . . and to Danish and Swedish scholarship, for most of us cloaked in the mystery of an unstudied tongue. The reader comes away with a refreshened sense, if nothing else, of the universality of the subject . . . The most widely known of all Scandinavian studies of Shakespeare is by George Brandes and it may have been his example that directed Meurling to his major purpose: to set the playwright in the culture and events of his day . . . He finds an historical circumstance behind every play . . . as a consequence of his method, his book seems sometimes . . . more concerned with Essex and James I than with Shakespeare . . . Still, the constant reference to contemporary events lends a certain sobering realism . . . Meurling's Shakespeare is a professional man who lived by his pen in a tempestuous age, a man little disposed to quarrel with his work or his time. By accepting the fact that he was also a genius, without trying to explain it, Meurling has perhaps supplied a counterweight to the neo-romanticists."

Alan S. Downer Shakespeare Q VII:1 (Winter '56), 115-6

Macbeth, the Politician

We missed it, but according to the *N.Y. Times* last May there was a *Modern Romances* version of *Macbeth* presented by NBC-TV. Macbeth, an ambitious politician aspiring to be Mayor, meets the witches in a local bar. Mrs. Macbeth is a psychiatric case. Detective Macduff finally brings the protagonists to justice. It was presented as a daytime serial in five parts.

Kirschbaum, Leo. Shakespeare and the Stationers. Columbus, Ohio State University Press, 1955. $5.00.

"Mr. Kirschbaum . . . has presented a great deal of very important new material . . . He sets himself the task of correcting the almost classic views of Pollard and Greg about the 'stolne' or 'pirated' . . . quartos, or, as he phrases it, of giving 'the explanation of Heminge and Condell's words' . . . about the 'diuerse stolne, and surreptitious copies' of Shakespeare's plays . . . he shows clearly that the so-called pirate printers were, in general, honest members of the guild, who observed the laws and the publishing conventions of the day . . . Mr. Kirschbaum disproves Pollard's statement that an entry in the Stationers' Register is evidence of a play's having been honestly purchased from the theatrical companies. More important is his attack on Greg's contention that bad quartos if unentered in the Register established no copyright and could not be transferred . . . he proves that Shakespeare 'was badly worsted in his fight with the so-called "pirates,"' and he makes the comments of Heminge and Condell understandable . . . all scholars interested in Shakespeare . . . will ignore the book only at their own peril."

Hyder E. Rollins J Engl & Germ Philol LV:1 (Jan. '56) 147-9

"The conclusions regarding entry and license should in general prove acceptable, but the theories of publishers' copyright are likely to remain controversial . . . If the evidence is inferential it is the best we have in the absence of copyright regulations for this early period . . . there emerges a picture of Elizabethan and Jacobean publishing conditions which will be invaluable to the student. Professor Kirschbaum's pessimism challenges critical orthodoxy and if accepted would compel textual critics to look askance at the supposed goodness of at least some of the 'good' quartos."

R. F. Hil Mod Lang R LI:1 (Jan '56) 97-8

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Long, John H. Shakespeare's Use of Music: A Study of the Music and Its Performance in the Original Production of Seven Comedies. Gainesville, University of Florida Press, 1955. $5.50.

"Long's work . . . helps to fill a long existing vacuum in Shakespeare scholarship . . . The major weakness . . . is it self-evident limitation. His work deals with only seven . . . plays . . . and these are, for the most part, early plays. Omitted . . . are the great tradies such as *Hamlet* and *Othello*, which use music with superb and poignant effect; and the late comedies, *The Winter's Tale* and *The Tempest*, which are virtually Shakespeare's musical comedies. Is it possible to assess his use of music and song without . . . a study of such works as these? . . . His book is done a real disservice by too great a reliance on secondary sources, and by the use of old, and no longer definitive, editions of primary sources . . . Long admits . . . that *his book* is 'largely an assessment of probabilities.' . . . Yet . . . the task of Shakespeare scholars should be to narrow, as much as possible, the frontiers of 'maybe' to 'is'. . . . On the whole . . . Long's study . . . is a useful contribution . . . It can be an indispensable aid to modern producers . . . who want to be as authentic as possible in staging musical episodes."

Peter J. Seng J Engl & Germ Philol LV:2 (Apr '56) 309-11

Richard II. Ed. by Matthew W. Black. (New Variorum Edition). Philadelphia, Lippincott (for the Modern Language Association of America), 1955. $17.50.

"The most recent addition to this series . . . is . . . an informative, well-groomed guide to the study of the play, and all future editors will be deeply indebted to Professor Black . . . It is, I think, a matter for regret that the text reproduced is that of Fl . . . A facsimile reprint of Ql . . . would have been more in accordance with present-day editorial principles . . . The textual notes are comprehensive . . . By comparison . . ., the commentary is brief . . . *and* has far greater unity of purpose than that of early Variorum volumes . . . The one general weakness . . . is the absence of discussion of readings. In the interests of compression . . . discussion of variants was deliberately excluded . . . I think this was a mistake as it is surely important that an edition of this kind should offer a critical opinion on the reliability of Ql . . . Collation is not an end in itself . . . . The Appendix . . . covers the customary range of topics . . . The space allotted to source material . . . is, rightly, generous in view of its importance. Readers will be pleased too with the generosity of the Index."

Alice Walker Shakespeare Q VII:2 (Spring '56) 243-6

FOR BETTER OR WORSE: We have met more than one Shakespearean actor who has neither read through nor seen completely the play in which he was currently acting. Yet we were surprised to learn from Rosemary Sisson's column in the *Stratford-upon-Avon Herald* that Emlyn Williams had never before seen or read the *Othello* in which he was soon to star at the Stratford Memorial Theatre. Although Mr. Williams called it a "triumph of illiteracy," Miss Sisson thought otherwise because it is very possible to damage a performance by too much study. She pointed out that Alec Guinness tossed away many great moments in his recent *Hamlet* seeming to say, "Oh, but you know *this*, don't you?" She concluded that "To have an actor of Mr. Williams' stature approaching a part like Iago with mind and emotions unblunted by familiarity suddenly opens a new window on the play." Mr. Wililams is, of course, no novice to Shakespeare. When Miss Sisson visited him the following week he was enjoying the latest issue of the *Shakespeare Survey*,

The Itinerant Scholar

10th ANNUAL SHAKESPEARE INSTITUTE - SUMMER, 1956

The Tenth annual Summer School at Stratford-up-Avon of the Shakespeare Institute, University of Birmingham, was held from July 7 to August 18, 1956, and was attended by students from 14 different countries. The lectures and seminars were concerned with a detailed study of Elizabethan & Jacobean drama, especially the plays of Shakespeare, and also included study of the historical and cultural background to the plays. The following is a brief report on five of twelve series of lectures compiled by James Kraft of Princeton, U.S.A.

The "Major" Tragedies

J. F. Danby, University College of No. Wales

Professor Danby discussed Shakespeare's four major tragedies in relation to Shakespeare as an Elizabethan man. Shakespeare was a man born at the time of the Renaissance, but coming from middle class parents and background, he was not in the line of Renaissance thought. He was a man born into a society that demanded a constant adjustment by the individual to a truth that did not "live" in the society. Mr. Danby felt that the main theme in Shakespeare's works that grew out of this condition in society was the dilemma of "the good man in a bad society" or, in another way, "Killing the King". Professor Danby described Hamlet as the centre of a wheel; the problems he has as the rim of the wheel, and the other characters as the spokes of the wheel. He felt, however, that the rim was not complete due to certain gaps that must be filled by our imagination: was Gertrude seduced by some sort of witch's wit as Richard III seduced Anne; and if Hamlet's "madness" is that of the avenger, why does Shakespeare give the true picture of madness through Ophelia's speech about the scene in her closet?

Professor Danby felt the "tragic flaw" concept of Bradley must be ignored. The weakness is not in Hamlet, but in the magnitude of the task. Hamlet is one man against the world. The play must be seen as a "divine comedy". It is a mixture of purpose and purposelessness. Justice is brought by Hamlet, but brought unconsciously, and in this justice both the King and the avenger die. In this play, the theme is actually to much to be handled successfully. The picture of Hamlet against the world in the conflict of will and weakness went beyond the scope of what could be adequately handled.

In *King Lear*, however, Professor Danby felt Shakespeare succeeded in working all the elements together, the individual, the society, and the truth that exists underneath the society. Professor Danby saw the play in the outline of a cross and put the Fool at the centre with Cordelia and the thunder at the ends of one bar; and Edmund, Goneril, and Regan matched against Lear, Gloucester, Kent, and Edgar on the other bar. Cordelia and the thunder are both transcendental. Cordelia is the stronger as she is the most integrated and gentle character. The thunder is the universe disregarding what is happening to Lear because of his failures. The play, Professor Danby feels, is asking, what is the good of good, and what does truth really mean?

Preparing for a Shakespeare Production

Nevill Coghill, Exeter College, Oxford

Nevill Coghill gave a series of highly interesting and rather controversial lectures on producing Shakespeare. The basis of his opinion on production was that even though Shakespeare is open to many interpretations, the producer must have a complete grasp of Shakespeare's work in his mind as one can easily corrupt Shakespeare's meaning as with Olivier's Freudian *Hamlet* and Welles' *Julius Caesar* in modern dress. All of Mr. Coghill's lectures had an extreme emphasis on the visual aspects of a production. He felt that the color and the sound of the written word must be matched visually. He suggested staging *Measure for Measure* in Rembrandt colors and *Winter's Tale* as if done by Inigo Jones for the Bohemia scenes and Van Dyke for the court scenes.

His ideas on a production of *Measure for Measure* were very similar to those expressed in *Shakespeare Survey* 8 where he interprets *Measure* as a Christian allegory with the Duke as Providence and Lucio as the Devil, and the two levels of life, upper and lower, contrasting in the play. In his final lecture on *Winter's Tale*, he also brought out the idea of the Christian allegory. He saw Shakespeare trying to establish the proper order between the two natures in man; the good and the evil. It is when Camillo drives away his wife — the image of his soul — that he sins against himself and his lower nature gains control of his upper nature. This action also brings death; apparent death to Florizel and real death to Camillo. The reality of his act and the proper order of life must be established in Camillo before he can ever be happy. The first half of the play with Florizel's death is tragic and the second half in Bohemia is comic. It is the Bear that Mr. Coghill sees as uniting these two parts of the play as the bear is both comic and serious.

The Elizabethan Scene: Reflection of Real Life in Shakespeare's Plays

C. J. Sisson, The Shakespeare Institute

Professor Sisson's lecture discussed the "real life" picture in Shakespeare's plays based upon material he had found in archives in Stratford and neighboring towns. He wanted to show how a knowledge of Shakespeare's life and times helps one to see how Shakespeare transcends time. The lecturer possessed a high quality of humour as well as the results of a great deal of probing into contemporary Elizabethan documents, letters and books, but on the whole the lectures were a little disorganized and never quite reflected enough on Shakespeare.

Professor Sisson was not just concerned with the historical fact, but with the historical fact as it is a part of the work of art and as it illuminates the work of art. He discussed, in particular, Elizabethan marriages and marriage contracts, court scenes, language, doctors and medicine (with particular reference to Dr. William Harvey and Elizabethan psychiatric medecine) and Elizabethan interest in the supernatural and the evil of the supernatural. He made reference, among others, to *Merchant of Venice, All's Well, Macbeth* and *King Lear.*

Professor Sisson felt that *The Tempest* showed, in Prospero, Shakespear's chief portrait of a magician and also reflected his interest in the great Elizabethan fascination with the supernatural. It was difficult for Shakespeare to represent a duke as a magician without also representing the Elizabethan belief in the evil of magic and the tremendous influence of the devil in magic. Sisson did not feel that Prospero worked without any of the contemporary Elizabethan devices or means for magic and so he could not be closely associated with the magic of the times. Prospero could be seen as vicar of God in his own sphere as he works to bring about good and destroys his means of power after all his work is done. There is witchcraft in creating the storm, but it is Ariel who actually creats the storm.

These lectures, as Professor Sisson made quite clear, were not to show topical allusion in Shakespeare as he felt that this was not Shakespeare's idea of "holding a mirror up to nature", but they were to show Shakespeare's reflection in his plays of the character and manner of life in general of his time.

Russian Othello

The Russian film version of *Othello* shown at the Ninth Cannes International Film Festival was warmly praised by some critics but others declared that "it just was not Shakespeare."

Clowns and Fools in Shakespeare

Gareth Lloyd Evans, University of Birmingham

Mr. Evans discussed the historical reality of the fool and its relation to Shakespeare's interpretation of this reality. He began with a very brief history of the fool, considering the protessional fool or buffoon and the natural fool or dwarf. Shakespeare drew his historical concept of the fool from the first group in which fools usually had four main characteristics: wit or humor, wisdom, license and classlessness.

Mr. Evans went on to discuss the distinction between the three different type of fool in Shakespeare's works. In the first group are those with some social distinction and class as Malvolio, Don Armado, and Jacques. These men have a melancholy humor that is mostly a pose and pushes them into society. The second group includes Elbow, Gobbo, and the Gravedigger who are lower class and simple minded, and usually more odd than they imagine. They are funny because of what they are and not because of what they do. In the third group is what is normally known as "the court fool" — who seems to be lacking in personality as a person and embody fully the four elements that type Shakespeare's fool. Mr. Evans felt that there was a distinction within this group as to types of fool, but it was based more upon the kind of comedy the fool was in rather than on his character; a functional difference rather the most distinguishing mark of this type of fool: he was a part of the action, but not a living part. He stood outside the action, but at the centre of it. "He is still centre of the turning wheel." He is the tragic hero with both wisdom and folly, but he does not have the reality, as a character, to become emotionally involved in the action.

Lear's Fool is the perfect example of the fool who stood at the center of the drama possessing both wisdom and folly; who can teach truth, but is not heard; and who is not a part of the action, but who does at times possess a great emotional vibrance that is not found, for instance, in Feste or Touchstone. Mr. Evans felt that the Fool in *King Lear* showed clearly these concepts and the union between the tragic hero and the fool. However, as the Fool lived in a withdrawn state, and one separate from the rest, he could not seriously be hurt by the action, while Lear is entirely committed to the action and must become involved in it as he is it.

(To be continued)

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Review of Periodicals

Neb B. Allen, University of Delaware; Peter Allen, WQXR, N. Y.; Barbara Alden; I. B. Cauthen, Jr., Univ. of Virginia; R. J. Dorius, Yale; Gordon Ross Smith, Penna. State U. Bibliographer.

WIT AND WITCHCRAFT IN OTHELLO

Robert B. Heilman of the University of Washington presents an illuminating explication of the structure of *Othello* in terms of Iago's words to Roderigo, "Thou know'st we work by wit, and not by witchcraft." "Reason as an ally of evil is a subject to which Shakespeare keeps returning," Professor Heilman points out; and he indicates other thematic forms of this subject in *Macbeth* and in *Lear*. In *Othello* reason, or "wit," is opposed to love, "witchcraft," the beyond reason; and Professor Heilman shows how between these poles "all the major characters in the play find their orientation." ["Wit and Witchcraft: Thematic Form in *Othello*." *Arizona Quarterly*, XII:1 (Spring 1956), 5-16.]

SHAKESPEARE'S LAST PLAYS

Maynard Mack of Yale discusses two studies only superficially similar.

The first, Patrick Cruttwell's *The Shakespearean Moment and Its Place in the Poetry of the Seventeenth Century*, he finds "exciting to read" but uncertain in scheme and limited in outlook. He laments the point of view of Mr. Cruttwell, one he sees already hardening into orthodoxy, because he feels it "rarely makes allowance for the full complexity of the issues involved." Moreover the "Metaphysical" style for which Mr. Cruttwell would use "mature Shakespeare" as a synonym, perfected in *Cymbeline, The Winter's Tale, The Tempest*, and Donne's *Anniversaries*, is not to Professor Mack, as apparently he feels it is to Mr. Cruttwell, necessarily literary perfection of the only important order.

Derek Traversi's *Shakespeare: The Last Phase*, the second study, is limited to the "symbolic drama," *Pericles, Cymbeline, The Winter's Tale*, and *The Tempest*. Professor Mack points out that the emphasis of Mr. Traversi, primarily on the poetry of Shakespeare, is cause both for his success and failure. Professor Mack praises Mr. Traversi's readings of the plays as unique and "sensitive unfoldings of the plays' language patterns"; but he feels that they undervalue the "dramatic content" of the plays by "paying too little attention to character and event." ["Shakespeare and Seventeenth Century Sensibility," *Yale Review*, XLV:2 (Winter 1956), 267 - 273.]

POPE AS EDITOR

In his edition of *Julius Caesar*, Pope apparently borrowed at least five suggestions from John Sheffield's free adaptation, *The Tragedy of Julius Caesar*, writes Malcolm Goldstein of Stanford University. Pope was editing both Shakespeare and the works of his friend Sheffield at the same time, from 1721 through 1724, and phrasing and other details in his Shakespeare which can be accounted for in no other way seem to have been influenced by the later play. ["Pope Sheffield, and Shakespeare's *Julius Caesar*," *Modern Language Notes*, LXXI:1 (January 1956), 8 - 10.]

INFERNAL IMAGERY

Dante, Shakespeare, and Milton seem to be indebted to various sources for their ideas about hell and purgatory and its descriptive details, writes J. E. Hankins of the University of Kansas. Several classical sources from the *Iliad* (Book VIII) through Book VI of the *Aeneid*, other Vergilian texts, Vergilian commentators like Servius, to Plutarch suggest many of the descriptive details for these regions. Milton seems indebted less to Dante than to Dante's sources. Shakespeare follows many predecessors in distinguishing between purgatory as a state of punishment and Tartarus or hell as a place of eternal damnation. ["The Pains of the Afterworld: Fire, Wind, and Ice in Milton and Shakespeare," *Modern Language Association*, LXXI:3 (June 1956), 482-95.]

THE "SHAKESPEARE" SYNDICATE

Roger Lancelyn Green having read the July 6 *TLS* review of A. J. Evan's book *Shakespeare's Magic Circle*, with its quotation suggesting that "Shakespeare was really a syndicate, with Bacon at the head and Stanley its most active member, recalls an article by J. M. Barrie, "An Evening with Will Shakespeare" in the *St. James's Gazette* of March 2, 1886 (included as Chapter X of *The Greenwood Hat*). Barrie wrote of learning, on a trip to the Elysian Fields, that "The plays were really the work of a syndicate of contemporary writers: Bacon . . . was at the head . . . The collaborators were Spenser, Harvey, Alleyn, Kempe, Sly, Peele, Elliman, Atlow, and Raleigh, . . . " whose initials spell "Shakspear". ["Shakespeare's Magic Circle", *Times* (London) *Literary Supplement*, July 13, 1956, 423.]

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ACTORS: MEN NOT MARIONETTES

David Klein of The City College (N. Y.) adds some convincing evidence to Marvin Rosenberg's assertion that Elizabethan actors were not stereotyped in their action — that they acted realistically and naturally, not artificially, that they were men, not marionettes. For example, in the anonymous *Nero* (1623) Nero says (III,2) " . . . how did you like my acting? Did I not do it to the life?" Not only because of the great poetry — there is little in the German translations of Schlegel and Tieck — but because of the opportunities for acting, Shakespeare's plays have persisted "without diminution of popularity." ["Elizabethan Acting, *PMLA*, LXXI:1 (March 1956), 280-2.]

(Gordon Ross Smith, our new Bibliographer has his Ph.D. from Penn State where he is currently compiling a new Shakespeare Bibliography.)

ETERNAL DAMNATION FOR OTHELLO

Because some critics believe Othello's final anguish is a sign of repentance, Paul N. Siegal of Long Island University adds a postcript to his "Damnation of Othello" (*PMLA*, LXVIII:5, 1068-78; *SNL*, III:5,40). He points out that the Elizabethan "Homily of Repentance" distinguishes between Christian repentance and "Judas' repentance," the former being a return to "faith in the mercy of God" and the latter being merely a "recognition of an overwhelming sense of guilt." His final despair ("Whip me, ye devils") and sucide would have "confirmed Elizabethans in the impression that [like Cain and Judas,] his soul is lost." ["The Damnation of Othello: an Addendum *PMLA*, LXXI:1 (March 1956), 279-80.]

THE METAPHYSICAL KING

Discussing primarily Richard II, a "quasi-metaphysical," Parker Tyler defines Shakespeare's poetic contribution in his history plays as "his evocation of the paradox inherent in the idea of divine right" together with the human pathos in "the kingly ordeal" of the hero. Opposed to Richard is Shakespeare's *Henry* IV, for whom kingship is a matter of physical force. Opposed also to Richard are the "true metaphysicals," who reconcile through thought with love and humility the tensions between their physical and ideal worlds. For the quasi-metaphysical egotistic Richard of drama true reconciliation of thought, even with a poet's language, is difficult and painful, as felt most of all in the metaphor where Richard sees himself "like glist'ring Phaethon" come down, III:3. ["Phaethon: The Metaphysical Tension between the Ego and the Universe in English Poetry," *Accent*, XVI:1 (Winter 1956,) 29 - 44.]

LET THE ACTOR FORGET

Prof. B. L. Joseph of the University of Bristol thinks that a great deal is still to be done before we learn to perform Shakespeare's plays in a way which does justice to him both as playwright and poet. One of the difficulties which beset the modern actor results from the fact that Shakespeare wrote poetic drama. The actor must do justice to its rhythms, sounds, and images as verse, and at the same time do equal justice to the emotion and character which Shakespeare intended. Secondly, he must project what he says to the audience, even looking at the audience, at times, instead of keeping his eyes on the other stage character or characters to whom he is supposed to be speaking. Professor Joseph observes that this idea is not in keeping with the modern opinion that the effect of passages of dialogue should be projected at an audience as a result of the actors' working on one another. This is perhaps all right on the picture-frame stage, but not, Professor Joseph thinks, on the platform stage. The actor must forget all that he has learnt of stage positioning behind the picture frame without attempting kaleidoscopic mobility of modern arena staging. Shakespearean actors must read and understand the plays if they are to act them well. Everything must be subordinated to making the audience feel in the theater what is felt when the play is read imaginatively in the study. ["A Style for Shakespeare," *Educational Theatre Journal* VII:3 (October 1955), 212-16.]